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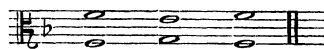
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kinds of consonances—the perfect, the imperfect, and middling. The first kind consists of those of which the sounds can hardly be separately distinguished, as in the octave and unison; the second, where the sounds are perfectly distinct, as in the major and minor third; the middling consonance includes the fifth and fourth. Dissonances are of two kinds, perfect and imperfect: the perfect are semitone, the tritone, and the major or minor third with the fifth; the imperfect are the major and minor third. He speaks afterwards of the use of consonances, and points out some rules, which, however, are difficult to understand, on account of the imperfection of the examples. An obvious progress is nevertheless visible in these examples, in which we particularly remark the use of the major or minor sixth between two octaves: this is the first example of the kind to be found in the records of the art.



(To be continued.)

A Constant Subscriber.—*There are so many Collections of Psalm Tunes and Chants, and those at such moderate prices, that it is thought unnecessary to occupy the pages of The Musical Times, whilst so many other excellent compositions claim our space.*

W. S. A.—*The Chromatic System of Sol-faing proposed by Mr. Jackson, (vide Page 140, Vol. 3, ante.) would probably be your best assistance in the difficult music of Spohr, &c., or where much modulation occurs.*

A. J. Z. shall have a private answer to his letter, if he will send his address. Music, like other good things, may be made the occasion of evil, if injudiciously pursued. We should recommend him to stick to his business, and give up music entirely, until he can enjoy it with discretion.

P. J.—*Stamped copies of The Musical Times can only be obtained within six days of publication.*

QUEEN'S COLLEGE INSTITUTION FOR LADIES, TUFFNELL PARK, CAMDEN TOWN.—A performance took place at this establishment on the 8th of May, calculated to shew what may be done in Ladies' Schools for the furtherance of the best interests of music, both as a recreation and an art. The performance consisted of Mendelssohn's "Hymn of Praise," and a selection, including, among other things, his anthem for treble voices, "Laudeate pueri," the unaccompanied trio, "Lift thine eyes," and Handel's "Hallelujah." The ladies of the Institution are entirely responsible for all the parts adapted to ladies' voices, the tenor and bass parts being filled by gentlemen of Mr. Hullah's upper schools. The performance was under the direction of Mr. Monk, who, as the representative of Mr. Hullah, has attended the institution professionally from its commencement. Mr. George Osborne accompanied on the pianoforte. The number of voices engaged was about eighty, of which sixty were the young ladies of the College.

## BRIEF CHRONICLE (continued).

**SWANSEA AMATEUR CHORAL SOCIETY.**—This society, which is the result of the Hullah classes established in this town a few years since, gave a first public performance to their friends, at which a large portion of the *Messiah*, both solos and choruses, were effectively given.

**THE CECILIAN SOCIETY.**—This old established society renders good service by their constant revival of works seldom heard elsewhere. At Albion Hall they gave Handel's oratorio *Theodora* almost entirely. We are glad to hear that the society is prospering.

**THE AMATEUR CHORAL SOCIETIES OF SUNDERLAND AND BISHOPWEARMOUTH** combined their forces on the 7th May, when "each lent to each a double charm;" and the arrangement, which presented at once the character of a union and a contrast, stimulated the energies of both to the utmost. Their programme included Handel's *Dettingen Te Deum*, and a selection from Handel's other works.—In the course of the evening a very handsome gold watch-chain was presented by the members of the Sunderland Society to their secretary, Mr. Curths, in testimony of gratitude for his valuable services.

**CONCERT AT BRITANNIA BRIDGE.**—On Friday week a concert was held in one of the gigantic tubes intended to form the Britannia Bridge about to be erected over the Menai. Candles placed by couples, above 500 in number, illuminated the scene. The music vocal and instrumental, was excellent, and traversed the immense length of tubing with scarcely diminished volume. The whole effect, to the eye as well as the ear, was most pleasing; the brilliantly lighted perspective being at least 157 yards in length. The breadth of the tube is nearly 15 feet, and its height about 30 feet. Upwards of 600 of the *élite* of the neighbourhood occupied the front of the orchestra, and the other end of the tube was crowded with working people.—*Examiner*.

"**ACIS AND GALATEA**" AT EXETER HALL.—We have not space to speak as we could wish of this performance of one of the most beautiful of the works of Handel. The choruses by the pupils of Mr. Hullah's various schools were admirably given. M. Pischek was an effective *Polyphemus*. *Acis* found a representative both tender and spirited (though now and then rather careless) in Mr. Sims Reeves; and Miss Williams sang with great occasional sweetness, if with some want of animation and force, in the music of *Galatea*. The encores were so numerous that the evening must have proved much too brief for what remained in the programme after the close of Handel. But no one who then left the room, as we did, had cause to complain of an imperfect entertainment. It was delightful and most interesting to hear this classical music delivered with such a relish of its loveliness and dramatic fitness, by crowds of singers, unlearned in everything but the perfect training of Mr. Hullah's system. The great care and tact with which Mr. Hullah himself conducted, had of course an important share in this result.—*Examiner*.

**THE CANTERBURY CHORAL SOCIETY** has announced a concert for the 30th May; the first part consisting of a selection of madrigals (many of which have appeared in this work), interspersed with songs, &c.; the second part being formed of Romberg's *Lay of the Bell*; and concluding with Handel's Coronation Anthem, *Zadock the Priest*: Conductor, Mr. W. H. Longhurst.

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